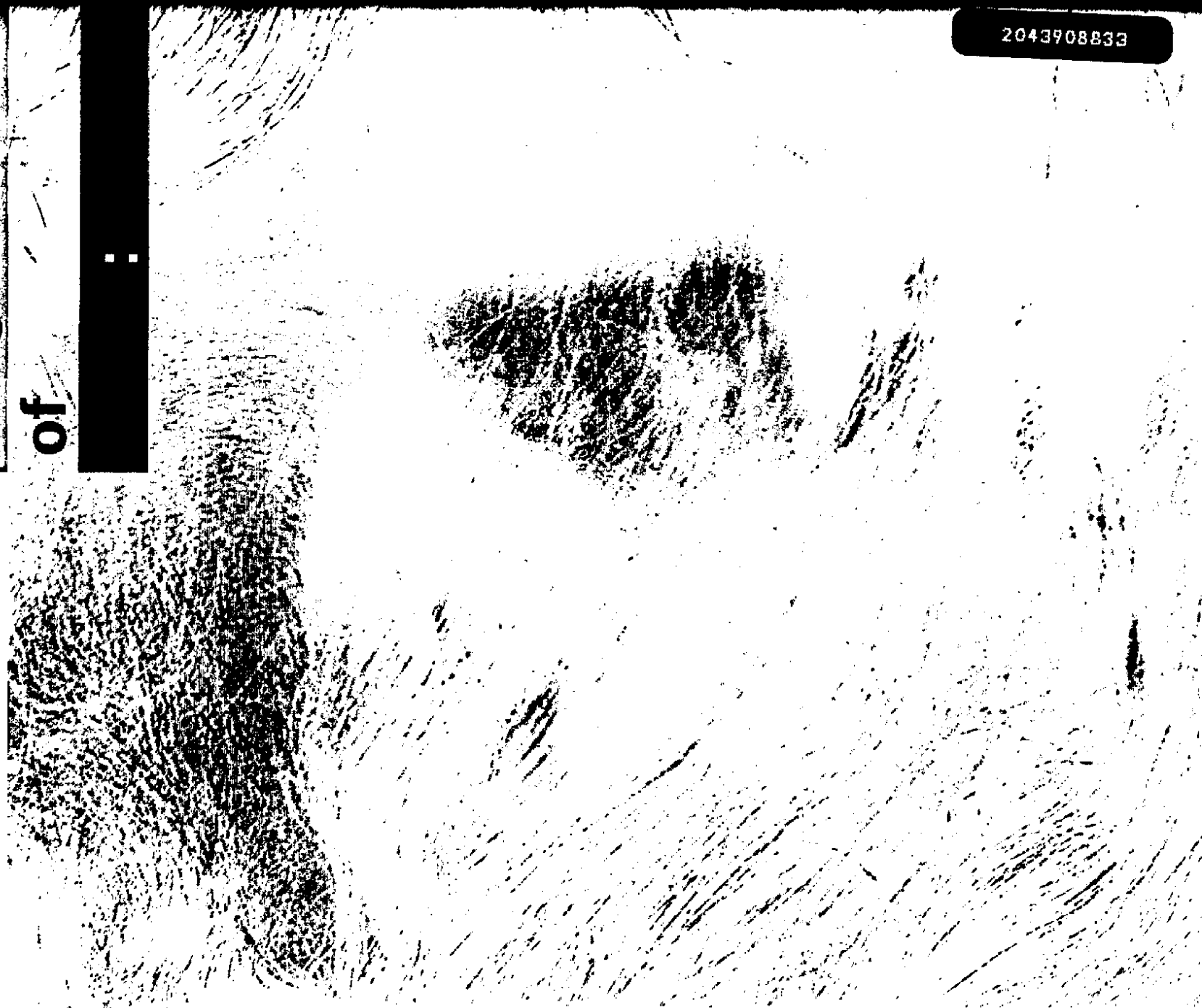


Portrayals in
Recent Advertising
Photography

Images of



2043908833

This exhibition has been funded in part by grants
from the National Endowment for the Arts and the
Pennsylvania Council on the Arts.

Design: Allemann|Almquist+Jones
Typography: Duke & Company
Printing: Becotte & Gershwin

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Goldie Paley Gallery
Moore College of Art and Design
Philadelphia, Pennsylvania

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2043908834

**Images
of
Desire:**

Portrayals in
Recent Advertising
Photography

Andy Grundberg, guest curator

January 9–February 15, 1989

Goldie Paley Gallery

Moore College of Art
and Design

Elsa Longhauser
Director

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Foreword

A new style of advertising photography has emerged in the past ten years. While many advertisers still rely on the beautiful woman, the elegant interior, and the lustrous object to sell their products, others have begun to use the beautiful man, the perversely suggestive, even the violent to capture attention. The idea for this exhibition was sparked by the realization that the most potent forms of recent advertising photography are not designed to underscore the desirability of a product but rather to suggest that a glamorous life-style, erotic pleasure, success, or power await the purchaser. "Images of Desire" examines contemporary photography in the service of today's marketplace. The photographers represented in this exhibition have stylized, have aestheticized what the consumer has traditionally come to expect from commercial photography. By attempting to sell the appeal of the product more than the product itself, the smile more than the toothpaste, they have managed—perhaps for the first time in the history of merchandising—to shift the focus of advertising from substance to illusion and from commerce to art.

As guest curator, Andy Grundberg has brought to this task intelligence, wit, and insight garnered from his experience as photographer, curator, teacher, and photography critic for *The New York Times*. He has selected the photographers and their work and has written a catalog essay that offers an evaluation of the contribution advertising photography has made to the contemporary visual world.

I wish to thank everyone who has worked so effectively to make this exhibition a reality: Lisa Robb, Andy Grundberg's assistant, for compiling the checklist and making the contacts with the photographers and their agencies and representatives; the lenders for generously making the work available; Allemann/Almquist + Jones for the innovative announcement card and catalog design; Gerald Zeigerman for the expert catalog editing; Richard Weisman, Kathleen Friel, and Sandy Dorfman, of Duke & Company, for the vivid typography; and Becotte & Gershwin for the fine printing.

The Goldie Paley Gallery staff—Freda Matassa, assistant to the director, and Judith Shepherdson, curatorial intern and public relations coordinator—exercised diligence in handling the countless details required in organizing the exhibition and catalog; and John Dickerson and Gary Smith, installation technicians, have installed the exhibition with skill and sensitivity. Funding has been provided in part by grants from the National Endowment for the Arts and the Pennsylvania Council on the Arts.

The Goldie Paley Gallery is pleased to present "Images of Desire." As we approach the end of the eighties, a decade that has seen a blurring of the boundaries between art and commerce, it is most appropriate to look at recent advertising photography as both artform and phenomenon of contemporary culture.

Elsa Longhauser

Acknowledgments

Without the assistance of the following people, this exhibition would not have been possible: Jean Gabriel Kauss and Georgiana Young, at Jean Gabriel Kauss; Ivey Abrams and Perry Merkley, at Ogilvy and Mather Advertising; Dawn Dresner, at Geer Dubois Advertising; Julie Webster, at Jupiter Films; Howard Read and Susan Arthur, at Robert Miller Gallery; Wells Rich Greene, Inc.; Jeffery Smith and Robert Pledge, at Contact Press Images; Ethelene Staley and Takouny Wise, of Staley/Wise Gallery; and Maria Campos, Catherine Tillet, and Barbara Schleger.

I am most indebted to Lisa Robb, who managed to persevere through countless obstacles and endless details in bringing the exhibition to fruition, and to Therese Kopin, whose enthusiasm for the subject fueled the project in its early stages. Both provided indispensable assistance and counsel. Thanks are also due Lauren Piperno for her help in producing some of the prints.

Finally, I would like to thank Moore College of Art and Design and Elsa Longhauser, director of the College's Goldie Paley Gallery, for commissioning the exhibition and bearing with me to its completion.

Andy Grundberg

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Images of Desire:

Portrayals in Recent Advertising Photography

3

Andy Grundberg,

Photographic portraiture was once thought to be a form of representation designed to reveal its subjects as unique and autonomous beings. Addressed to the bourgeois, democratic values of nineteenth-century progressive thought, both the photographic portrait and photography itself shared an inherent tension between the mechanical and the expressive. In photography's case, the camera was undeniably mechanical, yet point of view and the vagaries of optics and chemicals allowed for the possibility of personal expression. In the case of portraiture, the pose was considered the heart and soul of the subject's self-expression, yet the codes of depiction in which the photographer and the subject collaborated were as rigidly structured as any machine.

Today, the codes that govern portraiture have become so well known that it is difficult to say what, if anything, a particular portrait reveals about its subject. As an audience inundated daily with portraits, we no longer expect a picture of a person to reveal character or some other traditional token of individuality. Instead, portraits function as a kind of essential shorthand, quickly and irrevocably describing the social category or type with which the subject chooses (or is directed) to identify. Instead of inviting us to contemplate the fathomless sources of personal uniqueness, that is, they help organize the world by reducing its complexity.

Nowhere is this reduction of portraiture into portrayal more obvious than in advertising, which by definition deals in the elucidation and refinement of categories. The photographs we find in print ads are intended not only to help us identify the product but to help us identify with its target audience—those who buy and use it. The models who appear in advertising photographs are representatives of a

societal standard that advertisers wish to replicate ad infinitum—usually white, middle class, status conscious, nuclear family consumers. The persons portrayed are models both occupationally and functionally, since they stand for, and stand in for, the product's intended purchaser.

Advertising's increasing concentration on portraying the "end user" instead of the product has the advantage, for manufacturers of consumer goods, of producing a self-selecting clientele. If we identify with the portrayal, either as a reflection of our own lives or (more likely, and more frequently) as a fantasy version of what we might wish our lives to be, we become like cells invaded by a virus: We begin to manufacture our own desire. Given that we see an estimated 1,600 advertisements a day,¹ it is difficult to overestimate the effect this process has on our psyches.

At a time when politicians and certain quarters of the media have taken to invoking the importance of "traditional values," such as family, church, and reciting the Pledge of Allegiance, a quite different set of values is being portrayed in advertising, where it is imprinted on the minds of Americans from adolescence onward. These values are being shaped both by the advertising profession and by a generation of photographers in their thirties and forties who have learned to make pictures that exploit our willingness to be taken in by the ambiguous, mysterious, narratively suggestive, and erotically charged. For them, physical and emotional desire is an analog of consumer desire, and their images are calibrated to conflate the two.

Developed in the mid-1980s, this new tendency in advertising imagery has prompted a spate of articles that try to define it. It has been called "The New Bitchiness," "The New Raunchiness," "The Seductive Image."² In the essay "Flogging Underwear," Andrew Sulli-

van, of *The New Republic*, remarked that "male eroticism is the most unprecedented aspect of the new advertising culture," adding later that "perhaps the best adjective to describe the ethic of the whole power-sex genre of advertisement is: fascist."³

The sexual allure of the new style in advertising photography is not its only salient characteristic, however, and much of it has no connection to eroticism or the style of 1930s fascism cited by Sullivan. Some practitioners, such as Dominique Issermann, Wayne Maser, Denis Piel, and Bruce Weber, work in what is essentially a fashion tradition. Others, such as Annie Leibovitz, Ken Nahoum, and Oliviero Toscani, might be said to function within a portrait tradition dating back to Nadar. What unites all of their work is its reference to and reliance on the history and practice of photography as a fine art. Several manage to pursue simultaneous careers as commercial photographers and as artists whose "personal" creative work is exhibited in galleries and museums. In some cases, even their advertising work is "signed," since the photographer's name appears within the topography of the ad.

The alliance of art and advertising is by no means new. As Roland Marchand points out in his study of American advertising of the 1920s and 1930s, *Advertising the American Dream*, the styles of modernist art were widely imitated in ads between the wars. "When an advertising art director sought to create an aura of style around a product that did not itself convey an adequate prestige image, he was likely to turn to high art for the desired association," Marchand notes.⁴ Cubism, surrealism, art deco,

Continued ►►

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Dominique Issermann

and even impressionism found their way into magazines in the form of print ads. Within the field of photography, the distinction between art and commerce was seldom hard and fast. Even as august a figure as Ansel Adams was not immune to the lure of the marketplace; in the thirties, he produced an advertising photograph for a San Francisco bakery.¹

At the time, photography was a symbol of modernity. It presented itself as the perfect image-making tool of the machine age. By the end of the thirties, it had replaced illustration as the dominant form of advertising art. Now, of course, the tenets and styles of modernism no longer are felt with the same conviction. Photography remains the major visual medium of print advertising, but photography and the visual arts as a whole have moved into the postmodern age.

Today's photographers, commercial and otherwise, are much more self-conscious than their counterparts in the first half of the century. They are more aware of the traditions of their medium and the constant interchange between the realm of mass media and the arena of art. Since the end of the seventies, art photographers have tried to incorporate the rhetorical devices of media imagery, including but not limited to the appropriation of advertising images. They have also begun to demand the same sort of controls over the image that commercial photographers have always exercised, working in the studio rather than in the flux of the world on the street.

At the same time, advertising and editorial photographers have adopted some of the disruptive, putatively critical distancing devices pioneered by postmodern artists. Art photography's patently staged, stereotypical tableaux, which developed partly in response to media imagery, have been recycled and reintegrated into the media itself.

Born in 1947, Issermann currently lives in Paris, where she is a free-lance photographer. Her credits include advertising campaigns for Sonia Rykiel, Christian Dior Haute Couture, Maud Frizon shoes, and Nina Ricci. In addition, she has done editorial photography for *Elle*, *Vogue*, *Esquire*, and *The New York Times Magazine*, and has directed video segments for Leonard Cohen and other clients. In 1987, she was named fashion photographer of the year by the French fashion industry. Her work was included in the recent survey exhibition of advertising photography "The Art of Persuasion."

Dominique Issermann
Untitled
Client: Maud Frizon
1987
silver gelatin print



Dominique Issermann
Untitled
Client: Maud Frizon
1987
silver gelatin print

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Annie Leibovitz

Born in 1949, Leibovitz studied art and photography at the San Francisco Art Institute. In 1970 she became staff photographer for *Rolling Stone*. Currently, she works editorially for *Vanity Fair* and commercially for such clients as American Express. Her pictures have been exhibited at the Sidney Janis Gallery, in New York, and published in the book *Annie Leibovitz: Photographs*. Leibovitz lives in New York.

Annie Leibovitz
Untitled portrait (Amy Grant)
Client: American Express Travel Related Services
1987
chromogenic-development print



Amy Grant. Cardmember since 1962



Annie Leibovitz
Untitled portrait (Kirk Varnedoe)
Client: Barneys New York
1988
toned silver gelatin print

The result is a kind of semiotic soup, an involuted third order of simulation, a bizarre "universal language" of scrambled signs that are recognizable discretely but ultimately disorienting.

Denis Piel's truncated narratives for Benson & Hedges cigarettes are so similar to the situational tableaux of recent art photography that when seen on their own, their commercial message is almost imperceptible. Our attention may focus on a young man passing through a dinner party clad only in pajama bottoms, for example, but our gaze also takes in the cigarettes held in prominent positions by the obviously self-confident, successful, and well-off houseguests. The effect is subliminal, in the Vance Packard sense, especially since none of the cigarettes pictured in the ads sends up smoke.

In extreme cases of this kind of naturalistic tableau ad, the product disappears entirely from the frame, leaving only its aura, the life-style with which it is associated. One would be hard pressed, for instance, to know that Wayne Maser's photograph of a columned corner of a southern plantation house was part of an ad for the teenage-clothing manufacturer Georges Marciano were it not for the designer's name printed elsewhere. Even when models appear in these ads, one cannot be sure if their clothes are central or incidental. Maser photographs his models as if they were actors and actresses in a photo romance playing the parts of virile cowboys and ethereal, narcissistic, polymorphic teenage girls. In effect, the narrative—which takes its cues from the social-documentary style of photographers like Robert Frank—subsumes the product.

Similarly, Piel's ads for Donna Karan—photographs presumably intended to help sell hosiery—show only fragments of bare legs. What is depicted is not the product but the limbs the product is designed to encase and enhance.

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Wayne Maser

Born in 1946, Maser currently lives and works in New York. He joined *American Vogue* in 1984, and his editorial photographs have appeared regularly in the magazine since then. He cites American film of the 1950s as a major influence, responsible for what he calls the narrative, cinematic thread that is evident in most of his work.

Wayne Maser
Untitled, from the "Bayou" series
Client: Georges Marciano/Guess?
1986
silver gelatin print



Wayne Maser
Untitled, from the "Bayou" series
Client: Georges Marciano/Guess?
1986
silver gelatin print

This transference, a kind of fetishism in reverse, cleverly contradicts the conventions of hosiery imagery, emptying the genre's stereotypical codes of their meaning in a way not unlike the more intentional interventions of the postmodernists. Stylistically, however, Piel relies on a more familiar fine-art strategy, that of the metonym or equivalent, in which a nearly abstract detail suggests something much larger. This association adds a romantic, even spiritual tenor to these images.

Needless to say, the conflation of physical desire and consumer desire is inherent in such images as Piel's and Maser's. The same could be said for Dominique Issermann's photographs for Maud Frizon shoes and Bruce Weber's photographs for various Calvin Klein products. In Issermann's case, the sentimental associations of turn-of-the-century pictorialism are combined with contemporary fashion ideals to forge an intriguing mixed message. On the one hand, the woman portrayed (or suggested, when only her legs appear) exists as a kind of *bisque* figure, as much a rarified object as a crystal table ornament. At the same time, her seemingly careless body positions suggest a certain availability or wantonness.

Erotic suggestiveness reaches a contemporary extreme in the photographs Weber has taken for Calvin Klein's underwear and fragrance divisions. Curiously, Weber's sybaritic idylls involving men and women of heroic Greek proportion are denatured to such an extent that their pornographic potential is largely neutralized (at least for the audience to which the ads are meant to appeal, an audience of such presumed sophistication that it remains unruffled). We are, in short, invited to participate in a magnetic dance, in which our attraction to the images' physical density reciprocates with a repulsion brought on by their hyperreality. George Hoyningen-

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Ken Nahoum

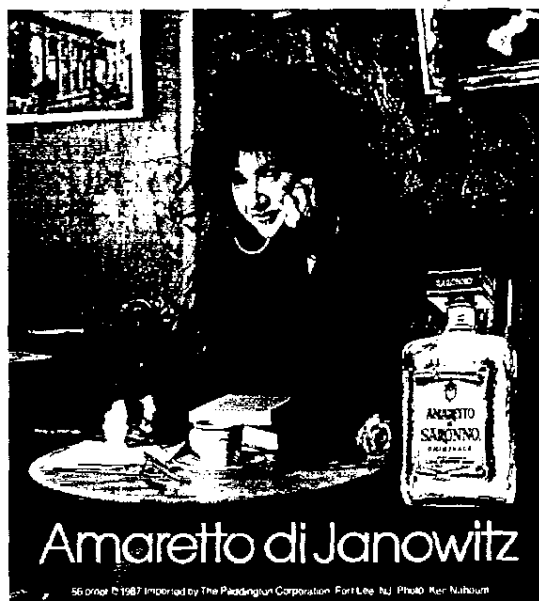
Huene and George Platt Lynes supply historical precedents for Weber's approach, and Robert Mapplethorpe is a related contemporary. Like their work, but unlike most advertising images, Weber's photographs do not ask us to identify with their protagonists; instead, we are confronted with a version of the ideal that seems excessively well wrought.

In apparent opposition to these purposefully generic narrative and hyperbolic representations, much recent advertising photography invokes well-known names and faces in a paradoxical effort to personalize the product. Thus, the American Express Company, an international financial firm with millions of customers, uses public figures from the worlds of sports, politics, and culture to humanize its operations. Its "Cardmember since . . ." ads, photographed by Annie Leibovitz, both reflect and manufacture celebrity. American Express gains some of the cachet of Amy Grant, for example, while the Born Again singer achieves further public exposure as her part of the bargain. The photographer's own celebrity, though unacknowledged on the page, adds yet another level of intrigue for those in the know. Leibovitz's style of portraiture, known to the readers of *Rolling Stone* and *Vanity Fair*, is so distinct a signature that any credit would almost be redundant.

Leibovitz's portraits for Barneys, the New York clothing store, make the connection between culture and commerce even clearer. In the ads, such estimable figures in the arts as Kirk Varnedoe, the recently appointed head of the painting and sculpture department at the Museum of Modern Art; Joseph Papp, director of the Public Theater; and Thomas Hoving, editor of *Connoisseur* and former director of the Metropolitan Museum of Art, appear in freshly minted designer clothes. Obviously, their positions in the world of culture are used to pro-

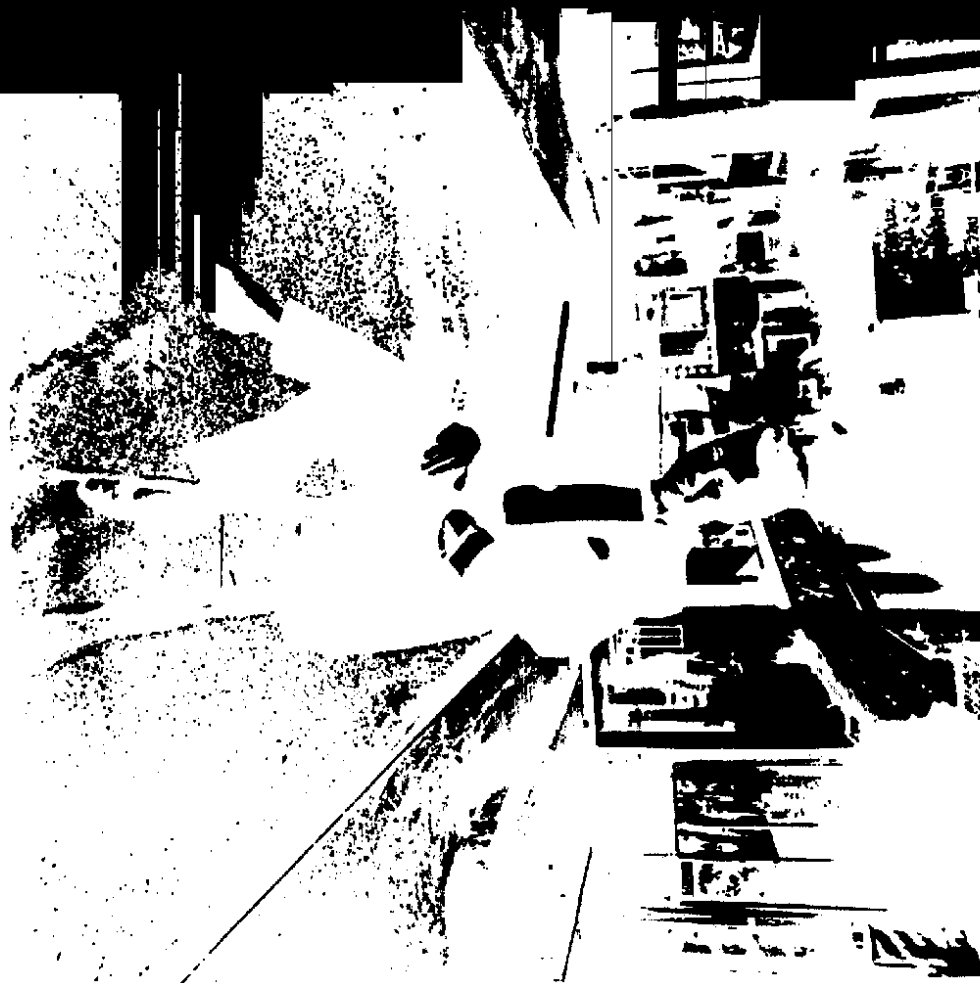
Nahoum was born on December 25, 1955. He studied film at American University, in Washington, D.C., and Brooklyn College. Currently, he lives in New York, where for the last eight years he has worked as a commercial photographer and film director. He has produced advertising photographs for such clients as Amaretto di Saronno and Levi's 900 Jeans, and television commercials for the latter. In addition, he has directed music videos featuring Buster Poindexter, one of which, "Hot, Hot, Hot," won the Best Video prize at the 1987 New York Video Awards.

Ken Nahoum
Untitled portrait [Janowitz]
Client: Amaretto di Saronno
1987
chromogenic-development print



Ken Nahoum
Untitled portrait [Poindexter]
Client: Amaretto di Saronno
1987
chromogenic-development print

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Denis Piel

mote the clothes, and also the store, but at the same time the nature of their renown is transformed. They are presented not on the basis of what they do but of who they are. (Unlike some of the American Express portraits, these images are virtually devoid of props or backgrounds that would serve to identify the subjects' occupations.) Recast as "personalities," they participate in a process in which celebrity displaces reputation and fashion defines culture.

Ken Nahoum's portraits for Amaretto di Saronno depict personalities on the borderline of celebrity, such as Tama Janowitz and Buster Poindexter. Like Amaretto itself, they are not quite household words, although only their last names appear in the advertising copy. Within certain vanguard circles of New York, however, they possess a cachet that the Italian liqueur clearly desires to emulate. Nahoum's environmental portraits concisely elucidate the elements of this cachet with a range of postmodern hues: The models are all young, alert, attractive in a "downtown" way, successful, and athletic. Within these terms, and like the American Express ads, the Amaretto series carefully straddles a cross section of American demographics: males and females, whites and people of color are balanced throughout the series.

In Leibovitz's and Nahoum's portraits, we are expected to be acquainted with the celebrity of the subjects; if we are not, we are outside the market segment to which the ads appeal. Oliviero Toscani's portraits of the "United Superstars of Benetton" are more inviting. Designed to interest children, Benetton's ads forswear contemporary celebrity in favor of the signs of historicity. Toscani's pictures present an admixture of anachronistic duos, ranging from Biblical times (Adam and Eve) to ancient (Cleopatra) or recent (Mao Tse-tung). Whether these combinations

Piel was born in France and raised in Australia, where he began his photographic career; in 1969 he moved to Europe, and in 1979 to New York. For the last nine years, he has been under contract to *Vogue* for editorial photography. He has done advertising work for Benson & Hedges, Donna Karen, L'Oreal, Harve Benard, and other clients. His film credits include ads for Canada Dry, Anne Klein perfume, Dewar's, and J. C. Penney, and he has won awards at the Cannes Film Festival, the International Film and Television Festival of New York, and the Australian Advertising Awards. His photographs have been exhibited in New York at the Staley/Wise Gallery and internationally in London and Paris.

Denis Piel
Untitled
Client: Philip Morris, Inc.
1986
2 Ektaicolor-type prints



QUINCY JONES & MARY-LOUISE CURTIS
Smile. Curious. Curious. Moments.

For people
who like
to smoke...



BENSON & HEDGES
because quality matters.



Denis Piel
Untitled
Client: Philip Morris, Inc.
1986
2 Ektaicolor-type prints

Denis Piel

mote the clothes, and also the store, but at the same time the nature of their renown is transformed. They are presented not on the basis of what they do but of who they are. (Unlike some of the American Express portraits, these images are virtually devoid of props or backgrounds that would serve to identify the subjects' occupations.) Recast as "personalities," they participate in a process in which celebrity displaces reputation and fashion defines culture.

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Denis Piel
Untitled
Client: Philip Morris, Inc.
1986
2 Ektaicolor-type prints



QUINCY JONES & MARY-LOUISE CURTIS
Smile. Curious. Curious. Moments.

For people
who like
to smoke...



BENSON & HEDGES
because quality matters.



Denis Piel
Untitled
Client: Philip Morris, Inc.
1986
2 Ektaicolor-type prints

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Oliviero Toscani

Toscani, an Italian-born fashion photographer, lives in Tuscany. His photographs have appeared in the various European editions of *Vogue*, as well as in *Camera* and other photography magazines. His work has been exhibited at Photokina, in Cologne, and in other exhibitions in Europe.

Oliviero Toscani
Untitled (Marilyn and Napoleon)
 Client: Benetton
 1987
chromogenic-development print



Oliviero Toscani
Untitled (Cleopatra and Man)
 Client: Benetton
 1987
chromogenic-development print

are intended as ironic commentary on history and geography courses or simply suggest the fashionability of mixing styles, metaphors, and ideologies in a simulated United Nations of costuming, they effectively allow children to place themselves within Western historical and geopolitical traditions. Not surprisingly, Toscani's photographs are themselves traditional, in the faux-ethnographic manner of August Sander.

Toscani's portraits, and all the other photographs I have discussed, represent more than an attempt to sell a product to a mass audience. They reflect, and to an extent define, the aspirations, obsessions, and fantasies of our time. They resemble art photography not solely because of advertising's traditional reliance on the world of art to signal modernity but because culture, in the broadest sense, has become an ally of consumption. Those who consume culture are also likely to consume products associated with it. As the critic Judith Williamson has written, "Art" is a particularly appropriate system for ads: while appearing to be 'above' social distinctions, it provides a distinct set of social codes which we all understand."⁶ If we recognize these advertising images' debt to art culture, it is because we are part of their demographic ideal.

Williamson argues that advertisements do not create social categories but merely recycle them, "relying on systems of value already in existence as sources for the 'auras,' at once intangible and precise, which must be associated with the goods for sale."⁷ This seems a reasonable observation, but only if we presume that the social is a closed system. Given the impact of the images of desire gathered here, it seems more logical to conclude that advertisements are part of a larger cultural process, one that helps establish new

2043908848

Bruce Weber

systems of value by recycling the remnants of the old. If advertising is indeed a creative endeavor, then the manufacture of culture is ultimately its most important product. ■

Notes

1. In Stephen Fox, *The Mirror Makers: A History of American Advertising and Its Creators*, cited by Robert L. Heilbroner in "Advertising as Agitprop," *Harper's*, January 1988, 72.
2. The sources of these appellations are: Anthony Cardinale, "The New Bitchiness," *Buffalo Magazine*, July 24, 1988, 6-15; Andrew Sullivan, "Flogging Underwear: The New Raunchiness of American Advertising," *The New Republic*, January 18, 1988, reprinted in *Communication Arts*, May/June, 76-82; and "The Seductive Image," a panel discussion at the Art Directors Club of New York, organized by Steve Heller, June 9, 1988.
3. *Communication Arts*, 77, 79.
4. Roland Marchand, *Advertising the American Dream: Making Way for Modernity, 1920-1940*, Berkeley: University of California Press, 1985, 140.
5. The photograph, entitled *Boudin Bakery*, circa 1931, is in the collection of the Center for Creative Photography, Tucson, Arizona.
6. Judith Williamson, "... But I Know What I Like," *Consuming Passions: The Dynamics of Popular Culture*, London: Marion Boyars Publishers, 1986, 68.
7. *Ibid.*

Born in 1946, Weber studied photography with Lisette Model. His advertising and editorial fashion photographs have been reproduced throughout the world in such magazines as *Gentlemen's Quarterly* and *Per Lui*. In addition, his work has been exhibited at New York University's Grey Art Gallery, the Whitney Biennial, and the Robert Miller Gallery. His books include *O Rio de Janeiro* (1986). Weber lives in New York.

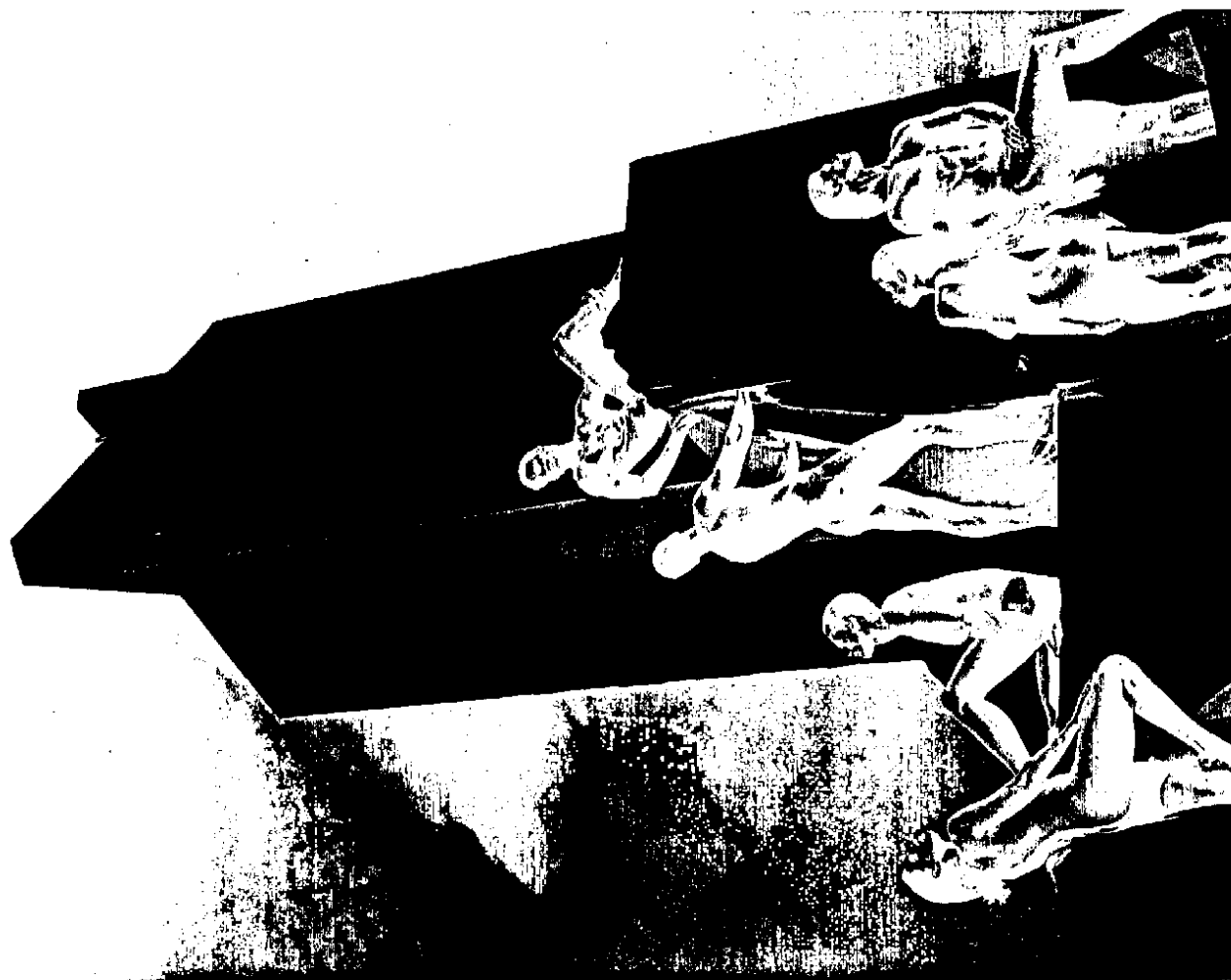
Bruce Weber
Untitled (Calvin Klein Underwear)
 Client: Calvin Klein Industries
 1984
 chromogenic-development print



Bruce Weber
Untitled (Calvin Klein Obsession for Men for the Body)
 Client: Calvin Klein Industries
 1987
 chromogenic-development print

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Catalog of the Exhibition

Dimensions are in inches; height precedes width.

Dominique Issermann

Client: Maud Frizon

Courtesy the artist

7 Untitled

1987

silver gelatin prints

16 × 20

Annie Leibovitz

Client: American Express Travel Related Services

Agency: Ogilvy and Mather Advertising

Courtesy the artist, Contact Press Images,
and American Express

Untitled portrait [Amy Grant]

1987

chromogenic-development print

20 × 16

Untitled portrait [Ella Fitzgerald]

1988

chromogenic-development print

20 × 16

Untitled portrait [Eric Heiden]

1987

chromogenic-development print

20 × 16

Untitled portrait [Tom Seaver]

1987

chromogenic-development print

20 × 16

Untitled portrait [Billy Kidd]

1987

chromogenic-development print

20 × 16

Untitled portrait [Shoemaker Chamberlain]

1987

chromogenic-development print

20 × 16

Untitled portrait [Tip O'Neill]

1987

chromogenic-development print

20 × 16

Untitled portrait [Candice Bergen]

1987

chromogenic-development print

20 × 16

Untitled portrait [Evelyn Ashford]

1987

chromogenic-development print

20 × 16

Untitled portrait [Beth Henley]

1988

chromogenic-development print

20 × 16

Client: Barneys New York

Courtesy the artist, Contact Press Images, and
Barneys New York

Untitled portrait [Kirk Varnedoe]

1988

toned silver gelatin print

20 × 16

Untitled portrait [Glenn Dubin]

1988

toned silver gelatin print

20 × 16

Untitled portrait [Joseph Papp]

1988

toned silver gelatin print

20 × 16

Untitled portrait [John Malkovich]

1988

toned silver gelatin print

20 × 16

Wayne Maser

Client: Georges Marciano: Guess?

Agency: Paul Marciano Advertising

Courtesy the artist

Untitled, from the "Bayou" series

[plantation]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[swamp]

1986

silver gelatin print

11 × 14

Untitled, from the "Bayou" series

[three people beside lake]

1986

silver gelatin print

11 × 14

Untitled, from the "Bayou" series

[two women up close]

1986

silver gelatin print

11 × 14

Untitled, from the "Bayou" series

[two women in boat]

1986

silver gelatin print

11 × 14

Untitled, from the "Bayou" series

[woman on banister]

1986

silver gelatin print

11 × 14

Untitled, from the "Bayou" series

[woman at man's feet]

1986

silver gelatin print

11 × 14

Untitled, from the "Bayou" series

[man's hand on chin]

1986

silver gelatin print

11 × 14

Untitled, from the "Bayou" series

[couple on boardwalk]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[man unbuttoning jacket]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[couple on fallen tree]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[woman with white bustier]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[woman with hands on button]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[two women]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[two women in boat, reclining]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[woman with white bustier, close up]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[woman with hand on chin]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[décolletage]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[woman on hobbyhorse]

1986

silver gelatin print

14 × 11

Untitled, from the "Bayou" series

[man kissing woman's shoulder]

1986

silver gelatin print

8 × 10

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Ken Nahoum

Client: Amaretto di Saronno
Agency: Geor Dubois Advertising
Courtesy Paddington Corporation

Untitled portrait [Jackson]
1987
chromogenic-development print
14 × 11

Untitled portrait [Denison]
1987
chromogenic-development print
14 × 11

Untitled portrait [Poindexter]
1987
chromogenic-development print
14 × 11

Untitled portrait [Coleman]
1987
chromogenic-development print
14 × 11

Untitled portrait [Alt]
1987
chromogenic-development print
14 × 11

Untitled portrait [Janowitz]
1987
chromogenic-development print
14 × 11

Untitled portrait [Joy]
1987
chromogenic-development print
14 × 11

Denis Piel

Client: Philip Morris, Inc.
Agency: Wells Rich Greene, Inc.
Courtesy the artist

Untitled [two men on balcony]
1986
2 Ektacolor-type prints in single frame
one 17½ × 13½, one 6½ × 7½ (image)

Untitled [five women in living room]
1986
2 Ektacolor-type prints in single frame
one 27½ × 18½, one 7½ × 5¼ (image)

Untitled [man in pajama bottoms]
1986
2 Ektacolor-type prints in single frame
one 17½ × 13½, one 6½ × 7½ (image)

Untitled [man and woman seated]
1986
2 Ektacolor-type prints in single frame
one 26½ × 18½, one 8 × 6½ (image)

Untitled [father and daughter]
1986
3 Ektacolor-type prints in single frame
one 16½ × 12½, two approx. 6½ × 7

Client: Donna Karan New York
Agency: Arnell-Pickford and Associates
Courtesy the artist

Untitled [skyline]
1986
silver gelatin print
18¼ × 11¼ (image)

Untitled [Eiffel Tower]
1987
silver gelatin print
18¼ × 11¼ (image)

Untitled [woman in car with baby]
1988
silver gelatin print
16¼ × 11¼ (image)

Untitled [woman on bed with baby]
1988
silver gelatin print
16¼ × 11¼ (image)

Untitled [tigh with hand]
1987
silver gelatin print
18¼ × 11¼ (image)

Untitled [foot]
1987
silver gelatin print
approx. 14 × 11

Untitled [cave table]
1986
silver gelatin print
approx. 20 × 24

Oliviero Toscani

Client: Benetton
Courtesy the artist

Untitled [Cleopatra and Mao]
1987
chromogenic-development print
20 × 24

Untitled [crusader and Marilyn]
1987
chromogenic-development print
20 × 24

Untitled [Marilyn and Napoleon]
1987
chromogenic-development print
20 × 24

Untitled [Eve and Adam]
1987
chromogenic-development print
20 × 24

Untitled [girl in gray/boy in coat]
1987
chromogenic-development print
20 × 24

Untitled [islanders]
1987
chromogenic-development print
20 × 24

Untitled [girls with globe]
1987
chromogenic-development print
20 × 24

Bruce Weber

Client: Calvin Klein Industries
Agency: CRK Advertising
Courtesy the Robert Miller Gallery

Untitled
(Calvin Klein Underwear)
1984
chromogenic-development print
24 × 20

Untitled
(Calvin Klein Fragrance for Women)
1984
chromogenic-development print
24 × 20

Untitled
(Calvin Klein Fragrance for Men)
1984
chromogenic-development print
24 × 20

Untitled
(Calvin Klein Luxury Body Creme)
1984
chromogenic-development print
24 × 20

Untitled
(Calvin Klein Obsession for Men for the Body)
1987
silver gelatin print
14 × 11

Untitled
(Calvin Klein Obsession Perfume)
1988
toned silver gelatin print
14 × 11

Untitled
(Calvin Klein Obsession for the Hair)
1988
toned silver gelatin print
14 × 11

Untitled
(Calvin Klein Obsession for Men)
1986
toned silver gelatin print
20 × 24

Untitled
(Calvin Klein Obsession for the Body)
1986
toned silver gelatin print
24 × 20

Untitled
(Calvin Klein Underwear)
1984
silver gelatin print
11 × 14

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Contact Press Images, New York City
Dominique Issermann
Annie Leibovitz
Wayne Maser
Robert Miller Gallery, New York City
Paddington Corporation
Denis Piel

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